

C 96-67

University of Toronto

Faculty of Music

New Music Festival

Thursday, October 31, 1996

at 8:00 p.m.

Walter Hall

210

NEW MUSIC FESTIVAL PERSONNEL

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Cindy Babyn

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Edward Laufer
Cindy Babyn

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Director, Coordinator
Thursday Noon Series Concert

Dennis Patrick
Chester Jankowski
Boris Despot

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Walter Buczynski
John Hawkins
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**** Thanks to the FMUA (Faculty of Music Undergraduate Association) for donating posters and materials.**

LETTER FROM THE DIRECTORS

Welcome to the University of Toronto's first annual New Music Festival. Our festival will give you an opportunity to hear some of the outstanding composers and performers we have at the Faculty of Music and throughout our city.

The compositions you will hear tonight are those of faculty members, and students whose works were selected through an adjudication process.

In partnership with the Canadian Music Centre, we are offering the "Buddy System," whereby you can attend one or more of our New Music Festival Concerts with a professional composer companion, who will gladly answer any questions you have about attending classical new music concerts. *

Our five-day festival is the culmination of a great deal of time, effort, and enthusiasm donated by faculty members and students. Participating in the New Music Festival are 31 composers, approximately 80 performers and over 30 staff members!

We hope that you will have a unique and interesting experience and we encourage you to meet and speak with the composers and performers! Please come out and join us at the end of the Festival, Saturday, November 2 at 10 p.m. for a party on the top floor of The Madison located one block east of Spadina, just north of Bloor!

Sincerely,
Cindy Babyn & Gary Kulesha

- * Call David Parsons, Ontario Regional Director, CMC:
961-6601 or book an appointment with David at the CMC table
in the lobby.

PROGRAMME

Michael Mulder

String Quartet

Boris Despot

B-Free No. 2

New Music Festival String Quartet:

Marc Sabat, violin

Dominique Laplante, violin

Doug Perry, viola

Paul Widner, cello

John Hawkins

Night Song

New Music Festival String Quartet

and James Westman, baritone

Jurij Konje, marimba

- INTERMISSION -

Paul Pedersen

Fantaisie (for tape and slides)

Art by Gino Bielansky

Dennis Patrick

Shōkō Nō Shō (for accordion
and slides)

Kimberley Giffen, accordion

THE COMPOSERS

Michael Mulder, composer

Michael Mulder has studied at the University of Colorado, University of Michigan, University of Nevada, Las Vegas, and received his doctorate in composition from the University of Toronto.

Mr. Mulder currently teaches at the American Musical and Dramatic Academy in New York City. He has worked extensively as an accompanist and music director. He is also a member of the BMI Musical Theatre Workshop - a group dedicated to the composition of new works for the lyric stage. Mr. Mulder's compositions have been performed throughout the United States and Canada.

Boris Despot, composer

Boris Despot was born in Belgrade, Yugoslavia in 1965. He studied electrical engineering at the University of Belgrade, music at the University of Arts at Belgrade. He received his B.Mus. from the University of Toronto in 1994. In recognition of his academic achievement, Mr. Despot has been awarded a U. of T. Special Open Master's Fellowship and the Mary H. Beatty Fellowship. Thus, he is currently engaged in completing the Mus. M./Mus. Doc. program in composition. Moreover, Mr. Despot is the recipient of many awards from the Association of Composers of Serbia. His output features works for all media. His music has been broadcast and performed worldwide.

Boris Despot
B-Free No. 2

B-Free No. 2 for String Quartet is a work which explores the textural, harmonic and melodic consequences of layering heterogeneous musical materials in the same musical space. To make this musical *dreamscape* more pronounced, a large range textures, styles and compositional techniques is used.

John Hawkins, composer

Professor of music theory and composition at the Faculty of Music, University of Toronto, Montreal-born John Hawkins received his musical education at the Conservatoire de musique et d'art dramatique and at McGill University. He studied piano with Lubka Kolessa and composition with Istvan Anhalt. He also attended summer courses at Tanglewood and in Basel, Switzerland.

Prof. Hawkins held a Woodrow Wilson Fellowship for graduate work in music and was awarded a Senior Arts Grant from the Canada Council which enabled him to live and work for one year in New York City. He also won the prestigious Jules Léger Prize for New Chamber Music in 1983.

Hawkin's latest work *If There Are Any Heavens*, a setting of a poem by E.E. Cummings, will be heard for the first time in March 1997 at a *Music and Poetry* lecture/concert.

Paul Pedersen, composer

Paul Pedersen's work in electroacoustic music goes back to 1966 when he was the first student to work in the then newly established Electronic Music Studio at the University of Toronto. In the early 1970s he was the Director of the McGill University Electronic Music Studio.

Paul Pedersen

Fantasie

Fantasie is an 8 minute, 2-track tape piece which was commissioned for the Youth Pavilion of Montréal's 1967 world fair, Expo 67. It was conceived as a multimedia presentation using 3 projectors with hand-painted slides by the Montréal artist Gino Bielanski. In this concert, only the centre projector with the principal set of 15 slides will be used. The work is in 15 continuous sections which are sonic interpretations of the slides. While there is no program or story connecting the slides, related figures and theme appear in the various slides and in the music. Both visually and aurally, it is simply a "fantasy".

Pitch organization in the work is centred on 9 pitches spread between 77 and 2335 Hz in equal 200 mel steps. (The mel scale is a psychometric scale in which equal mel intervals are of equal subjective pitch size.) Two of the sections in the work use the Shephard Scale (which appears to ascend or descend continuously while never actually getting any higher or lower - an auditory illusion). The basic sound sources used in *Fantasie* are limited to white noise, sine and square waves. Much of the synthesis of the piece was done using the 24 channel Spectrogram developed by the late pioneer inventor of electronic music instruments, Dr. Hugh LeCaine. This unique photo-electronic device, which read rhythmic patterns drawn on paper, is no longer in service,

Dennis Patrick, composer

Dennis Patrick directs the Electroacoustic Music Studio and teaches in the Theory and Composition Division of the Faculty of Music, University of Toronto.

Dennis Patrick

Shōkō no shō (1992)

Shōkō no shō has a structural element, the eleven chords produced by the Japanese *shō*, a reed mouth-organ instrument. The piece has been composed in *jo-ha-kyū* arrangement of progressively faster rhythms. The set design created by Barbara Patrick is comprised of two elements. The *ukiyo-e* slides visually complement the rhythmic structure, and the *tokonoma* offers a seasonal tribute at the actual moment of performance.

THE PERFORMERS

Jurij Konje, marimba

Jurij Konje was given his first drum at age three by his father. His teachers include John Wyre, Russell Hartenberger, Chartwell Mutiro, Kwasi Dunyo and members of NEXUS. For the last four years he has been a participant at the Marlboro Music Festival, studying and performing the standard chamber repertoire and his own works. Upcoming plans include a "Musicians from Marlboro" U.S. tour, and a CD recording with harpist Yolanda Kondonassis.

Kimberley Giffin, accordion

Kimberley Giffin is a third year Music Education student at the Faculty of Music, University of Toronto. She studies accordion with Joseph Macerollo.

New Music Festival

Upcoming Events:

Friday, November 1 at 8:00 p.m.

featuring Walter Buczynski's Sixth Piano Sonata,
and works by Chan Ka Nin and Gary Kulesha

Saturday, November 2 at 8:00 p.m.

Of Threads and Labyrinths by Christos Hatzis
as well as *Palette à Deux* by Phil Nimmons